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**BONNETERIE, LINGERIE**
**TISSUS**

# BRUSSELS

THE « GRAND HOTEL », BRUSSELS

UNIVERSIT

GRAND HOTEL. DINING ROOM.

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# THE GRAND HOTEL

This magnificent hotel contains 200 bedrooms and drawing-rooms recently redecorated and refurnished, it is situated in the finest part of the town, not far from the Exchange and only a few minutes from the Gare du Nord and the Gare du Midi, in the business centre and near the principal theatres.

Special care has been taken in fitting up the hotel so as to ensure the greatest amount of comfort as well as health and sanitation.

The rooms may be closed off so as to compose self contained suites, all provided with a bathroom, dressing-room and special lavatory; thus our visitors are sure to find every desirable accommodation in the Grand Hotel.

Three electric lifts work day and night.

Reading room, ladies' drawing-room, smoking-room, dining-room, banqueting-hall, grill-room, large coffee-room, billiard-room, barber's shop, shorthand and typewriting office. Special service of carriages and omnibuses to the various stations.

THE HALL. TEA-ROOM.

# NOTICE

*Morning arrivals and evening departures.* — Visitors arriving before 5 a. m. are charged for the preceding night and those reserving theirr oom are charged for the following night; visitors leaving by the evening trains may give notice before 5 o'clock, have their luggage taken down to the bureau and may make use of the drawing-rooms of the hotel until their departure.

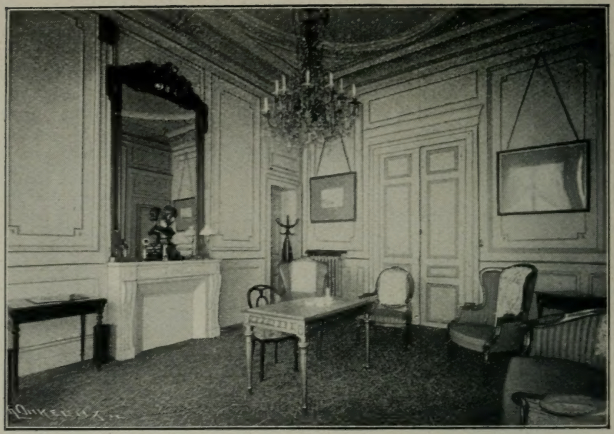
*Keys.* — Visitors are requested to leave their keys at the office on their floor.

*Articles of value.* — The manager of the hotel will not be responsible for articles of value unless same have been deposited with the cashier who will give a receipt for them.

*Shopping.* — The employés and servants are strictly forbidden to offer anything for sale. We advise our visitors to make their purchases only in those houses recommended by the Grand Hotel.

*Interpreters* knowing all the modern languages are always at the disposal of our visitors.

*Payments.* — Bills are presented to visitors at the end of every week. No receipt is valid unless it bears the cashier's office stamp.



GRAND HOTEL. PRIVATE SITTING ROOM.

GRAND HOTEL. PRIVATE BATH ROOM.

*Correspondence.* — In order to avoid all mistakes visitors are requested to give their names and initials on arrival.

The manager of the Grand Hotel begs to inform visitors that all letters and newspapers, etc., arriving before 9 a. m. are delivered in the apartments. Should the visitor not be in his room his letters are placed in the special office in charge of the postal clerk.

*Luggage.* — Visitors are requested to give notice at the cashier's office some hours before their departure so that their correspondence may be forwarded to them.

Telephone service for town, provinces and abroad is available on every floor.

Special arrangements can be made for families and for people making a long stay at the hotel and taking all their meals there.

Plans, tariff and full particulars sent post free on application.

GRAND HOTEL. READING ROOM.

# BRUSSELS

Brussels, Capital of Belgium, included in which are the suburbs of Schaerbeek, Saint-Josse-ten-Noode, Saint-Gilles, Molenbeek-St-John, Laeken, Koekelberg, Ixelles, Forest, Etterbeek, Dilbeek and Anderlecht, has a population of 650.000 inhabitants and is the principal residence of the King and seat of Government.

The town is situated on the side of a hill on the banks of the Senne; a small river the tortuous winding of which waters the fertile and wooded plains of the Brabant.

The old city, which is somewhat in the shape of a pear, is separated from the more modern suburbs by a magnificent series of boulevards, whose broad side walks are shaded by rows of stately trees of luxurious foliage.

The city which has of late years developed considerably is divided into two parts, the upper or aristocratic quarter of modern construction, and the lower composed of picturesque medieaval quarters, densely populated, forming the commercial and industrial portion of the city.

This unique disposition contributes in a great degree to the fact that Brussels remains one of the most attractive centres in Europe.

Though the upper part of the town is quiet, the large interior boulevards connecting the North with the South form arteries, the loveliness of which reminds one at certain periods of the day of the animation of the Parisian thoroughfares. One of these boulevards (viz. B. Émile Jacqmain) is constructed by the River Senne being vaulted over for a length of about 2 Kilometres.

Brussels is one of the oldest districts in Belgium. It frequently happened in olden times in Gaul that the foundation of a small chapel formed the nucleus of a future town.

Towards the end of the VIth century St. Gery, Bishop of Cambrai, founded in a small island of the Senne the humble sanctuary, which has since developed into the flourishing city of our days. The modest village called « Broeksele » (meaning literally « Dwelling of the Marsh ») developed itself fairly rapidly, for in 966 a charter of the Emperor Othon the Great mentions a church having without doubt replaced the chapel. In 977 Charles of Lorraine built on the spot a fortress and established his headquarters there. The Counts of Louvain,

future Dukes of Brabant, (already established on the Coudenberg, a promontory dominating the Senne Valley), fortified the town and gave it, by a wise foresight, the opportunity to develop trade and industries, which was fully taken advantage of by the inhabitants, the prosperity of the town being continually on the increase since then.

Brussels was the junction and relay post on the commercial route between Cologne and Bruges (at that time the Venice of the North), and taking advantage of this favourable situation, the resulting increase of trade, etc. necessitated the extension of the town beyond the old XIth century walls. The walls encircling this new town were built between the years 1357 and 1379 and fortified about the year 1530 and the extensive boulevards, which today circle the centre of the town, almost cover the same ground occupied by them.

Under the dynasty of the Dukes of Burgundy, the prosperity of Brussels, already flourishing, increased by leaps and bounds; at the same time the introduction by the French Knights of a more refined language and customs, gave the city the prestige of a higher culture. On the accession of the Habsbourgs the town became the residence of a brilliant court and upon the abdication of Charles Quint in favour of his son Philippe II it became the seat of Government of the Pays Bas (Netherlands). However, an era of troubles, consequence of religious disputes, then began for the city. Bombarded in 1695 by the Marshall de Villeroi, the lower part of the town was burned down. The House of Austria succeeded in re-establishing the calm in our provinces and very soon Brussels was once more peaceful.

In 1795, united to France, the town became the headquarters of the Dyle department but 19 years later, after the battle of Waterloo, William of Orange, faithful supporter of the allies, was proclaimed King of the Pays Bas, and Belgium passed to the House of Nassau. This new vassalage was not to last long. The revolution of 1830, due to the ostentatious predominence of the Dutch Government, decided the final fate of Belgium. The rising started in Brussels and electrified in an instant the whole of the country to a patriotic spirit which found its echo abroad and its epilogue at the Congress of London. The 21st July 1831, a memorable date, Prince Leopold of Saxe Coburg, called to the throne of the emancipated country, made his triumphal entry into Brussels, the chosen capital of the new monarchy. His son Leopold II reigned from 1865 to 1909.

PLACE DE BROUCKÈRE. ANSPACH MEMORIAL.

He having died without leaving a male heir the throne is now occupied by his nephew, second son of the Count of Flanders, who reigns at present under the name of Albert. Peace followed the long disturbances of which Brussels was so often the theatre; the town developed itself and became in a short time the large and prosperous city as we see it today.

Three days at least are needed to visit Brussels and the visitor has great facilities for getting about owing to the numerous electric trams which are available to any part of the town.

**First day.** — Taking as starting point the North or South Stations one will go to the Place de la Bourse, the most lively centre of the Capital by following the inner Boulevards. The gare du Nord is connected to the place de la Bourse by the Boulevard Adolphe Max, the place de Brouckère where the fountain is erected to the memory of the Burgomaster Anspach († 1879) built on the plans of the architect F. Janlet. This fountain has been elaborately sculptured by P. de Vigne, J. Dillens, and others. The Boulevard Anspach leads us then to the place de la Bourse. The Bourse (the Exchange), a vast building with a portico of eight columns and richly ornamented, was built in 1874 by Guys le Jeune.

BRUSSELS. THE « GALERIES ST-HUBERT ».

The rue au Beurre lead to the Grand Place, which is a marvel of architecture and a superb collection of charming buildings which please and impress one at the same time testifying eloquently to a record of a glorious past. On the right the rich gothic facade of the Hotel de Ville (Town Hall) points upwards its daring lacey spire, at the summit of which stands the legendary protector of the city St. Michael in his gilt cuirass. Facing it the Maison du Roi (King's House), ornamented with real stone lacework and numerous delicate branches of artistic design. Completing this dazzling picture which forms a kind of halo round these two pearls of architecture, the old houses of the ancient Guilds dating from the XVIIth century show up their marvellous and lavishly gilt sculpture. No doubt the visitor on his return home will for a long time be under the influence of the spell made upon him by this unique corner in the world of the Belgian Capital. A visit to the Hotel de Ville, the rooms of which are furnished with magnificent tapestry, and to the the Maison du Roi, containing an historical Museum

will complete the illusion taking one back to the former generations.

Taking rue de la Colline, we arrive at the Galeries St. Hubert, large arcade covered in with a glass roof built in 1847 by the architect Cluysenaar and containing numerous fine shops, two theatres and excellent Restaurants. Its is crowded at all times of the day. This arcade leads to rue d'Arenberg which crosses rue Ste. Gudule from where the magnificent Cathedral of St. Michael and Gudule can be seen. The vast Gothic nave surmounted by two fine spires is situated on a large perron of 40 steps. To the left of Ste Gudule is to be found the National Bank built by the architects Beyaert and Janssens somewhat after the style of Louis XVI.

Walking alongside the church up to the rue Royale we notice on the right the Parc de Bruxelles, peaceful and tempting, where one of the most important battles was fought during 1830. Of a considerable size, the plan was made by the garden architect Zinner in 1774. The north eastern part is taken up by the Theatre du Parc, the Artistic Club and the Vauxhall. Several statues, marble groupes ornament the entrances and avenues

BRUSSELS. THE « PALAIS DES ACADÉMIES ».

of this agreeable walk where military bands give concerts daily during the Summer.

The whole planning of the adjacent streets is due to the French architect Guimard, while his colleague Montoyer joins in the fame by a uniform and harmonious realization of the project. The Palais de la Nation is situated at the North side and is used as the chamber of Deputies and the Senate. The tympan of the fronton is ornamented with a bas-relief by Godecharle. On each side of the Palace are the various ministries. The east of the park is occupied by private mansions and the Palais des Académies built in the Italian renaissance style; the King's Palace at the south built in classical style after the plans of architect Maquet. The fronton is an allegorical subject due to the chisel of the sculptor Vinçotte.

Let us go slightly out of our way through rue Zinner and Guimard to reach the Frère-Orban Square, when we notice the mournful façade of the church St. Joseph built in the Italian style by Suys l'Aîné (1849).

The rue de la Science will lead us to rue Belliard that we will follow till we get to the Parc Léopold, formerly the Zoological Garden; several institutions are situated therein connected with the University as also a natural History Museum which is most interesting on account of the curious fossils and a very rare collection of the famous iguanodons of Bernissart. Facing this Museum in the rue Vautier is situated the Musée Wiertz which is the old studio where the genial thinker lived his ambitious dream to equal Rubens and the great masters of the high renaissance style.

Not very far is situated the fine Parc du Cinquantenaire. Amongst the green foliage springs up a small classical temple due to the modern architect Horta and sheltering the grand bas-relief in white marble representing the « Human Passions » being one of the most expressive masterpieces of the late Jef Lambeaux drawn somewhat after Rubens style. At the end of this vast space measuring about 75 acres a triumphal arch has been erected. Built in 1905 on the plans of the French architect Ch. Girault it unites the two wings of the Royal Museums of decorative and industrial arts. On top of this arch an enormous quadringa by Vinçotte and Lagaë has been added giving it a certain amount of animated life. The left wing of the Palace contains in an immense hall a considerable amount of casts of architectural and sculptural monuments from the ancient period to the present day. The right wing

BRUSSELS. MONUMENTAL ARCH.

contains a very complete collection of antique Egyptian, Greek, Etruscan and Roman articles as well as a Japanese collection Several rooms attached to this hall are reserved for the rich collections of tapestry, lace, furniture, porcelains, brass wares of all periods and countries.

On the left of the Parc is the Military training school and behind the triumphal arch the fine Avenue de Tervueren stretches into the country for about 7 miles measures approximately 185 feet wide.

If we go through the Forêt de Soignes we find quite close to it the magnificent Parc de Tervueren and Colonial Museum of the Congo. In the first room ivory sculptures by the best Belgian artists are found by the side of products of the young colony which are more simple in their conception but none the less remarkable. This is adjacent to a section of ethnographical rather interesting. A little walk in this delightful park measuring over 600 acres and ornamented with floral terraces will be most restful to the visitor.

**Second day.** — The second itinerary will lead us from place de la Bourse through the Marché aux Poulets, rue de la Madeleine and Montagne de la Cour to the Place Royale. These business

streets constitute the principal and most lively artery connecting the low town to the high town. We find again on the left the entrance to the Galeries St. Hubert and a little higher up on the right the Bortier arcade, central quarter of second hand book-sellers, leading to the Madeleine market built in 1848 by Cluysenaar. The Montagne de la Cour pulled down for the projected Mont des Arts, the plans of Henry Maquet have to this day not been approved yet. Awaiting the solution to this state of affairs, provisional small gardens at various heights have been made from which one can have a magnificent panoramic view of Brussels.

The place Royale of uniform aspect with the park and its adjacent streets, was the work of the French architect Guimard, and dates back to 1776. In the centre an imposing statue of bronze by Simonis has been erected, of Godefroid de Bouillon, the Belgian hero of the Crusades. The church of St. Jacques sur Caudenberg is the principal building in the square. The peristyle with Corinthian columns support a fronton the tympan of which is ornamented with a fresco by Portaels. A paltry dome surmounts this neo-classical building; it was formerly the Abbey of the Augustine Monks and is now the royal chapel. Towards the left in the distance the glittering dome of Ste. Mary's Church of Schaerbeek can be seen; on the right at the far end of rue de la Régence one notices the formidable silhouette of the Palais de Justice (Law Courts) which cuts off in a sharp line the horizon. In the west corner of the place Royale, going thro' an arcade, we come to the place du Musée, the left of which is occupied by the Royal Library, while in the back ground is the Royal Museum of Modern Painting. The Royal Library, formerly the palace of Industry, has a court in front with small gardens, in the centre of which has been erected a bronze statue of Charles de Lorraine by the Sculptor Jehotte.

The Museum of modern paintings contains a rich collection of Belgian Artists of the XIXth century. In the corner of the court, between the two buildings mentioned above, is kept the valuable library of Burgundy founded by Philippe le Bon. One will find there the most delicate miniatures of the Flemish School.

Going up rue de la Régence we find on the right the palace of Fine Arts, built in 1880 by the Architect Balat. The front, in blue stone, has four Corinthian columns made of Scotch granite with bronze crests and surmounted by statues, sym-

BRUSSELS. SQUARE OF THE PETIT-SABLON.

bols of Painting, Sculpture, Architecture and Music all due to the famous artist de Groot.

At each end of the façade two magnificent groups in bronze representing instruction and crowning of Fine Arts, by the Sculptors Van der Stappen and de Vigne. This palace primarily destined to exhibitions and fêtes, is now used for keeping rich collections of ancient pictorial masterpieces, the large halls being devoted entirely to Sculpture.

On the left in the same Street, the delightful Square du Petit Sablon, planned out by Beyaert. The nice garden is surrounded by a forged iron railing with columns surmounted by forty eight bronze statues representing the various trades of the XVIth century. These charming little statues were made from sketches of the painter X. Mellery (1882). In the centre of the garden is placed the Monument of Egmont and de Hornes by Fraikin as well as other modern statues. The palace of Egmont, contains a valuable collection of works of art, consisting mostly of old pictures.

Leaving on the right hand side the Church of Notre Dame du Sablon, that we will see again presently, we notice on the left the Royal Academy of Music erected by the Architect

BRUSSELS. THE STOCK EXCHANGE.

Cluysenaar (1887) to which is annexed a Museum containing a priceless collection of musical instruments. Further on is the Jewish Synagogue built in Roman style in 1878 by de Keyser. Coming to place Poelaert we find the Palais de Justice (Law Courts), a gigantic mass of stones built in Greco-Roman style in 1883 after the plans of the architect Poelaert; it covers a surface of 264.696 square feet and has cost the considerable sum of one million, nine hundred and ninety five pounds sterling. A dome 387 feet high surmounts the centre of the building. From the summit one discovers a grand panorama of the town; in the distance, to complete the scenery, the green borders close up the horizon. Contemplate on a Summer 's night this colossal monument having for background a sunset, and it will create upon your mind an indescribable impression of grandeur.

Passing the rue des Quatre Bras and Boulevard de Waterloo, we come to Porte de Hall, vestiges of the XIVth and XVth centuries fortifications. Restored in 1869 this vast square building with a protruding round tower contains a very complete collection of arms and armours.

A walk in the Avenue Louise towards the Bois de la Cambre will finish this second day.

The avenue 55 m. wide has private hotels on each side and is divided off halfway down by a kind of a round garden on the left of which the square and the ponds of Ixelles present a delightul scenery. In the middle of the round garden a stone monument representing a group of wrestlers by Van der Stappen has been erected. Further on two other statues « The Horse tamer » by Vinçotte and « Two Dogs attacking a Negro » by Samain. To the left the Avenue Emile de Mot, built for the Exhibition. The Bois de la Cambre, ramification of the forest of Soignes, was transformed into a vast park, left wild in certain parts, by the Garden architect Keilig. Even more wild than the Bois de Boulogne in Paris, it possesses fine alleys and a pond in the middle of which is a small island on which is situated the Chalet Robinson; this is a very popular walk.

**Third day.** — It will be better started with a walk on the inner Boulevards to the Gare du Midi. After the Boulevard Anspach, busy with traffic at all times, the place Fontainas, the Boulevard Maurice Lemonnier, we cross place Anneessens where, in 1889, a monument was erected to the senior Member of Brussels Trade Guilds, who was beheaded in 1719 for having

defended the rights of the people against the vexatious demands of the Austrian rulers. A marble statue by Vinçotte represents the leader of the people walking to the Scaffold. From the place de la Constitution at the end of which is situated the Gare du Midi, the imposing palace of Justice can be seen. Going down the Avenue du Midi we pass the place Rouppe where a fountain has been erected by Fraikin to the memory of the Burgomaster Rouppe. We come to rue du Midi where the Royal Academy of Fine Arts is situated.

The rue des Grands Carmes leads us to the famous fountain of Manneken-Pis, the oldest burgher of the town as he is called by the Brussels Townspeople. This piece of art, cut by Jérome Duquesnoy, the son (1619), supplies water in a rather indecent manner. At holiday time the popular burgher dons a uniform of the Militia. Going up rue du Chêne, la Vieille-Halle-au Blé, la rue de l'Escalier, et la rue Steenpoort, picturesque quarter of old Brussels, we arrive at the place de la Chapelle where the church, dating in parts back to the XIIIth century, is worthy of a visit. In the rue Joseph Stevens is to be found the Maison du Peuple, which is the home of the Socialist party, built in 1899 by Victor Horta, the most fertile of Belgian architects and the promotor of the modern style. In the place du Grand Sablon a pretty fountain erected in 1741 for Lord Bruce by the sculptor Bergé, ornaments the spot and faces the Church of Notre-Dame du Sablon, which has been restored recently.

Taking the tram in rue de la Régence we come to place du Congrès, where the Colonne du Congrès is to be seen and measures 47 metres high. It was erected to commemorate the Belgian Independence and is surmounted at the top by a very fine statue of Léopold the first by G. Geefs. From there the tram will take us to Ste. Marie 's church passing thro' the Porte de Schaerbeek by the outer Boulevards. This church, fine building in Roman-byzantine style, with a large central dome, was built in 1884 by the architect van Overstraeten.

Turning back towards porte de Schaerbeek we get into the Botanical Gardens, the green flights of which descend near the gare du Nord. Fine bronze statues cleverly disposed in the garden give it a lively appearance. The rue Neuve, facing the gare du Nord, is undoubtedly the liveliest street in Brussels, entirely due to its fine shops where the latest styles of dresses are exhibited with care and taste. On the left the shops of the Bon Marché, Innovation (in Horta's Modern style), on the right, the church of the Finistère, deserve attention. Further

on the left the rue St. Michel, leading to Place des Martyrs. The uniform houses with their garret windows, their columns and pilasters with meagre pediments, give to the surroundings a solemn and icy appearance. The crypt is in the centre where

BRUSSELS. CENTRAL POST-OFFICE.

rest in their glorious sleep the heroes of the 1830 revolution. Each year an imposing ceremony takes place to honour their memory, whereby the country renders her tribute due to them. A statue by G. Geefs, represents Belgium legislating. On the northern side a column with a bust of Jenneval Composer of the National Anthem. On the south side the statue by Dubois and Van de Velde (1898) has been erected to the memory of Count Frederic de Merode, who fell at the battle of Berchem. On the western side the galerie du Commerce, an arcade covered in with glass, leads us back into rue Neuve.

Proceeding further we get to Place de la Monnaie, where the General Post Office will be found on the right and the Royal Opera House on the left.

The General Post Office was built from 1885 to 1892 by Corte, in Louis XVI style, and the central hall had its walls painted by Van den Bussche. The Opera rebuilt in 1817 by the French architect Damesne, has a portico composed of eight

Ionian columns with a pediment representing the harmony of Human Passions by Simonis.

The rue de l'Évêque, crossing the Boulevard Anspach, abuts the Halles Centrales, vast market built in 1874 the north wing of which is occupied by a theatre, the Palais-d'Été. Behind the Halles, the church of Ste. Catherine, built by Poelaert, in a Roman-renaissance style; to the east of which is the Black Tower, being the last remains of the first fortifications of Brussels. Passing thro' place du Samedi and the rue du Cyprès, we come to Church du Béguinage, built by Fayd'herbe, in a most irregular style, with a façade loaded with ornaments, rather imposing and pompous. Continuing the rue de Laeken, we notice on our left the Flemish Theatre built by Baes in 1885.

The Boulevard d'Anvers that we follow till it joins the Boulevard Émile Jacqmain, is a portion of the big outer Boulevards. The Boulevard Émile Jacqmain — Alhambra Theatre on the right — brings us back to place de Brouckère, the centre of life.

An excursion to the Royal Park of Laeken forms a nice change to the streets ot the city. (Tram at the north Station to the Laeken Church.)

The Avenue de la Reine leads to the Notre Dame church built in 1854 and in 1870 by Poelaert, in a pointed style while the choir is octagonal. Surmounted with a pyramid, this unfinished building contains the remains of the Royal family. The Cemetery, extending at the back has still some of the traces left of the old church, dates back to the XIIIth century and amongst many illustrious, and artistic mausoleums, the most remarkable one is that of the Malibran (1808-1836) the famous singer, a statue of her by Geefs gives us a good likeness and an epitaph by Lamartine perpetuates her glory.

An Avenue runs parallel to the Royal Park and leads to the King 's Castle, built by Barat.

A Chinese tower containing Oriental marvels and a Chinese restaurant deserve the visitor's attention. The same Avenue gives access to the Montagne du Tonnerre where, thanks to Leopold II, a large picturesque park has been created. The culminating spot of this public garden is occupied by a monument in a pointed style erected to the memory of Léopold I. Under the lacy arches, surmounted by an elegant and lacy spire, stands a statue in bronze of the first king of the Belgians, by Geefs. From this spot, a magnificent and fairylike view of Brussels is obtained particularly at sunset.

# DESCRIPTION OF THE BUILDINGS

Now that we have gone thro' the main streets of Brussels and noticed the most notable buildings, it will be as well to examine in detail and methodically the churches, public buildings and museums.

## THE CHURCHES

The Collegiate Church of St. Michael and Gudule at the top of St. Michael hillock, formerly occupied by a church dating back to the XIth century, was destroyed by fire a few years afterwards. The present church, vast Gothic Cathedral with three naves, was started in 1220. The east side of the choir is in Roman style, the transepts and the lower south side finished in 1273, are in a primary pointed style, whereas the large nave is in the Secondary style. The north aisle dates from the end of the XIVth century and beginning of the XVth century. The towers date from the end of the XVth century and the Chapel of the Holy Sacrament, extending the north aisle to 1539, that of Our Lady of Deliverance, south side, to 1653. The church was restored by Guys, who did away with the small houses attached to it and erected 40 stone steps with lateral terraces, giving an improved appearance to the high nave protected by its two incomparable and unfinished towers. Further restorations under the management of the architect Caluwaert, cleared the choir of useless buildings which obstructed the view.

The interior of the Cathedral which received its name from its patrons of the city and Ste. Gudule, grand niece of Pepin de Landen, whose relics were given in the keeping of the church's in the XIth century, is not less remarkable than the exterior. In the nave, the statues of the Apostles placed against the pillars, are the works of Jer. Duquesnoy, Faid'herbe, etc. The pulpit, carved in 1762, by H. Fr. Verbruggen, represents « Adam and Eve turned out of paradise by an Angel and followed by death ». The dais is surmounted by the Virgin crushing the snake. The style of this masterpiece contains all the vigour that Rubens' influence could embody in these wooden carvings. The glass window over the front gate represents « Doomsday », by Fr. Floris; the transept 's windows and the third window of the Holy Ghost Chapel, are by Bernard Van Orley, and represent « Charles-Quint, Louis of Hungary

BRUSSELS. CHURCH OF ST-MICHAEL AND ST-GUDULE.

and Francis the first, with their patrons »; they are remarkable by their beautiful colouring and the pure style of the ornamentations. We must not fail to notice in the our Lady of Lourdes chapel the splendid monument of Count

BRUSSELS. CHURCH OF THE CHAPELLE.

Frederick de Merode by G. Geets. In the Oratory of the Holy Sacrament, under a marble slab, the remains of the Archidukes Albert and Isabelle have been interred; under another the ashes of Charles de Lorraine.

At the lower right hand side is to be seen the Mausoleum in marble of Canon Triest, by Simonis (1846), while on the left that of the family of Cornet de Ways-Ruart, by G. Geefs (1872).

From the top of the tower, one has a fine panoramic view of the town and its surroundings.

Church of Notre Dame de la Chapelle. — This church, built in a Gothic style, in 1216, was erected on a spot formerly occupied by a Chapel. The choir and the transept only date back to that period, the nave only being completed in 1843. The interior offers some remarkable works of art; in the nave, a fine pulpit in carved wood representing « Elijha in the Desert », carved by Plumier; on the right hand side the monument of Lens by Godecharle; in the second chapel : « Christ appearing to Mary Magdalene », by G. de Crayer, and in the

BRUSSELS. THE CHURCH OF SABLON.

chapel on the left of the choir « St. Charles Borromée and the sufferers of the Plague », by the same artist and last, the imposing monument of the Spinola family, by Plumier.

Church Notre Dame des Victoires (our Lady of Victories) or du Sablon. — Founded in 1304 by the Archers Guild but rebuilt in greater part during the xvth and xvi th centuries. This gothic church, very interesting, has been restored with care a short while ago. The vestry is a modern building.

In the nave, a pulpit made of wood carved in an odd fashion by Marc Devos (1697). On the right of the choir the chapel of St. Marcon, erected by the Tour and Taxis family, whose burial place is on the left, ornamented with a statue of St. Ursule by Duquesnoy. In the transept on the right, a slab of black marble covers the remains of the poet J. B. Rousseau, who died in exile near Brussels. In the vestry there is a fine Christ in carved ivory by Duquesnoy.

BRUSSELS. CHURCH OF ST. JACQUES SUR COUDENBERG.

CHURCH OF ST. JACQUES SUR COUDENBERG. — This church remodelled in 1774 by the architect Guimard, finished in 1785 by Montoyer, enlarged in the XIXth century is caped by a meagre dome. The tympan is decorated with a fresco by Portaels representing « The Virgin Consoling the Afflicted ».

CHURCH OF ST. CATHERINE. — Modern building by Portaels in Roman style mixed up with some classical ideas of the XVIIth century. Inside, several pictures of G. DE CRAYER : *St. Catherine in Heaven;* OTTO VENIUS, *The Enshrouding of Christ*, etc.

CHURCH OF BÉGUINAGE. — Built in a Jesuit style from 1657 to 1676 by Luc Faid'herbe; the façade is remarkable and the interior vast and imposing. Here also are pictures of G. DE CRAYER : *Crucifixion;* OTTO VENIUS; *Burial of Christ;* etc.

CHURCH OF ST. MARIE OF SCHAERBEEK. — Large modern church built by Van Overstraeten, in roman-byzantine style, octagonal in shape with a big central dome.

BRUSSELS. TOWN HALL.

We must also mention St. Joseph Church, in the Quartier Léopold, built by Suys in Italian style. A fine lot of wall frescoes are to be noted, painted by E. Wante. The Finistere Church with its peculiar façade, built in the early part of the xviii th century and the Synagogue built in 1878 by de Keyser in Roman style.

## THE GRAND'PLACE

The Grand' Place of Brussels, formerly the forum of the city and precious reliquary of municipal and guild enthusiasm us without doubt, by its picturesque aspect and marvellous harmony, a unique and so to speak, incomparable jewel. Nowhere better than here is show the unity and intensity of the corporation life of the olden days.

The Parish House dates from the xvth century. The King's house from the xvi th century, whereas most of the other Guild Houses were rebuilt at the end of the xvii th century.

The *Hôtel de Ville* (Town Hall) built in a gothic style and one of the finest specimens of the Netherlands, was erected in two successive periods. The left wing, which is the largest, was begun in 1402 by Van Thienen; the right wing in 1444 and the first stone was laid by Charles le Téméraire. It was, however, between 1449 and 1454 that Van Ruysbroeck finished the upper storeys of the tower. The open spire has a gilded statue of St. Michael placed on top which serves as a weather vane and is at a height of 370 ft. from the ground.

The impression created by the façade, altho' the two wings are not quite the same size, is one of perfect harmony. This marvel of architecture results from the astonishing ressources even of the building and principally of the small towers placed at each angle as well as the disposal of the gallery which form the balcony of the first floor, interrupted only by the big tower.

The interior of the building is also remarkable. The yard, rebuilt in the xviii th century, is ornamented with two marble fountains : « The Scheldt » by Plumier, and « The Maas », by de Kinder. On the first floor we see the Salle du Conseil, formerly called Salle des États du Brabant, decorated with magnificent tapestries, works of art of Leynier and Reydams, from sketches by Janssens (xvii th century).

The *Salle Maximilienne* has tapestries dealing with the history of Clovis, made by the Vanderborghts from design of the French painter Lebrun. Brabantine altar screen of the

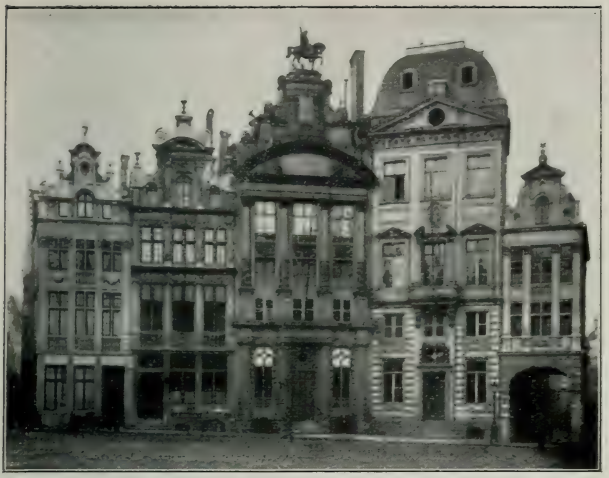
THE GRAND'PLACE KING'S HOUSE.

XVth century. Galleries containing historical portraits. The anteroom of the Burgomaster with views of Old Brussels by the painter Van Moer.

The *Salle Gothique* (Gothic Room), 195 ft. long and 81 ft. wide, of recent date by the Architect Jamar and hung with tapestries representing the Guilds by William Geets. We must also have a look at the *Escaliers des Lions*, with Alabaster Statues and the *Salle des Mariages*. The Grand Staircase which is ornamented with mural pictures by Count J. de Lalaing.

The ascent of the tower gives a magnificent view of old Brussels that can be noticed in detail. On a clear day the Lion of Waterloo can be seen away in the distance to the south of Brussels.

Facing the Town Hall, none the less glorious is the *Maison du Roi* (King's House), formerly the Bread Market, built in Gothic-renaissance style, from 1515 to 1525 by order of Charles-Quint; it has been restored to its original beauty by Jamar. Real piece of lace work and surmounted by a grace



THE « GRAND PLACE ». BUILDINGS OF THE BREWERS' GUILDS.

ful campanile, the building is now used as a museum for the historical souvenirs of the City.

The other buildings of this admirable place were erected by the ancient guilds to serve as their headquarters. All of them were rebuilt at the suggestion of the master bricklayer, Guillaume de Bruyn, after the terrible bombardment of 1695 by Marshall de Villeroi. It was therefore during the last year of the XVIIth century, when the pedantic and superfluous style of overgilt, brought out on the Belgian soil under the influence of the great Rubens, that the Flemish architecture, rare and infinitely varied, came to light. These houses have, for the last few years, been cleverly restored. N° 1 at the corner of rue au Beurre, the *House of the Bakers* sober in its style adorned with statues and crowned by a dome; n° 3, *House of the Printers* with its gilded vases on the gable; n° 4, *Maison du Sac*, hall of the Carpenters; n° 5, *Maison des Archers*, also called *La Louve*, taking its name from the group decorating the façade; n° 6, *Local des Bateliers*, also called

THE « GRAND'PLACE ». GROUP OF HOUSES.

*Le Cornet*, thegable of which represents the stern of a large vessel of the XVIIth century; nº 7, the Mercers Hall or *Le Renard*, with statues of Justice and of the World; nº 9, *Maison du Cygne*, the Butchers' Hall. Another house called l'*Etoile*, after having been pulled down to widen the street, was rebuilt shortly after with the exception of the ground floor which became a kind of public arcade to facilitate the traffic. Nº 10, *the Brewers' Hall*, surmounted by an equestrian statue of Charles de Lorraine, replacing a similar one taken down by the French in 1793 which then was occupied by the statue of Maximilien-Emmanuel removed by the Austrian. Nº 11, *Maison de la Rose Blanche*, the white Rose Hall, and nº 12, *Maison des Drapeaux* (Hall of the flags).

We then come to a large *Mansion of the Dukes of Brabant* with rounded fronton, and three perrons, ornamented with gilded pillars, forming really six distinct dwellings on a uniform plan. Various details of ornamentation to the houses gave them each a name: nº 14, *St.-Antoine;* nº 15, *la For-*

*tune;* n° 17, *le Pot d'Étain* (The Pewter); n° 18, *la Corbeille* (The Basket). The n° 26 of rue de la Colline adjoining these houses is called *la Balance*, the Public Weight.

We now find a row of more simple houses, that of the Tailors and of the Painters are rather picturesque. The whole of these houses give a perfect harmony to the surroundings, produced by the columns, sculptures, etc., and also due to gilded ornaments of the various buildings. Its fame will remain universal.

## THE BUILDINGS

Some of the bigger buildings are worthy of a lengthy visit and description; we will start with the PALAIS DE JUSTICE (Law Courts).

Begun in 1866 by Poelaert and inaugured in 1883, this Babylonian building, the biggest erected in the XIXth century, covers an area of 270.000 sq. ft. and is therefore 11.155 feet larger than the church of St. Peter in Rome. On account of the unevenness of the ground, enormous foundations were necessary so that the whole structure seems to have grown out of granite. The cost of this building was £ 1.800.000.

The main building, builded with irregular blocks, composed of storeys with terraces and columns, support a rotunda at the summit of which is placed a Royal Crown at a height of 340 ft. above the place Poelaert. The figures ornamenting the rotunda represent : « Justice », by Dutrieux, « Law », by Desenfans, « Strength », by Vinçotte, « Royal Clemency », by de Tombay.

This titanic accumulation of columns, pillars of all styles, tremendous temple of Themis, has nothing of European conceptions but seems, on the contrary, to be a creation of the mysterious Orient or Ancient Egypt.

The *porch* facing the rue de la Régence, gives access to an immense vestibule and is adorned with colossal statues of Greek speakers of ancient days.

The *Salle des Pas-Perdus* has a floor area of 11.811 sq. ft. Four enormous columns support the dome at a height of 320 feet from the ground. A gallery on the first floor leads across to the various courts.

La *Salle des Assises*, in black and green marble, with its carved oak ceiling, is remarkable; the *Salle de la Cour de Cassation*, in black and red marble, is also worth seeing.

THE « PLACE POELAERT ». LAW COURTS.

The Palace has not less than 27 large court rooms, 245 rooms of a smaller size and 8 open courts.

The PALAIS DE LA NATION or the Senate and Chamber of Deputies was built towards 1779 in Louis XVI style, from designs by the French architect Guimard. The uniformity of this building together with the others surrounding the Park, gives a severe aspect to the place. The general defect is that the exterior appearance does not agree with its internal disposal. The reliefs in the pediment by Godecharle, represent « Justice and Strength expelling Fanatism and discord, while Piety and Perseverance reward Virtue ». The right wing of the Palace is used by the Chamber of Deputies, while the other is occupied by the Senate, where the sittings are most interesting.

PALAIS DES ACADÉMIES, formerly Ducal Palace, built between 1825 and 1829, in the Italian style, is occupied since 1877 by the Royal Academy of Sciences and Fine Arts, as well as the Royal Academy of Medecine. On the first floor

THE « PLACE DES PALAIS ». THE KING'S PALACE.

one can see remarkable mural paintings of Belgium by Slingeneyer. The palace is surrounded by a nice garden on the Boulevard du Régent and decorated with bronze statues : « Caïn » by Jehotte; « Disc Thrower » and « Love and Psyche » by Kessels, and « The Victor » by Geefs.

The new KING'S PALACE, built from designs by Maquet, in the XVIIIth century style, has its façade heavily ornamented and a bas-relief by Vinçotte.

The BOURSE or Exchange, a vast rectangular building, built in 1874 by Guys le Jeune in Louis XVI style, has its principal façade on the Boulevard with a porch of eight Corinthian columns. The tympanum represents Belgium between commerce and industry. The main hall, devoted to Stock Brokers, is shaped like a cross and covered with a dome which provides the light. The gallery where the public is admitted is overloaded with sculptures where proportions are lacking.

Other buildings of less importance would have to be mentioned but, in a book of this kind, it will be better to shorten the description.

PALAIS DES BEAUX-ARTS or ROYAL MUSEUM OF PAINTING AND SCULPTURES (rue de la Régence). It was built in the classical style by the architect Balat, and was primarily intended for exhibitions of modern Art and public ceremonies but only became exclusively a museum in 1887, by the transfer of the rich exhibits formerly in the old Museum. This building is so well suited to its present use that the architect could not have conceived anything better.

The *vestibule* contains sculptures and busts by Godecharle. The *main hall* is filled mostly with numerous sculptures of the National School. One can follow the development of the Art in Belgium since Duquesnoy (91-92), first half of the XVIIth ce ntury, showing the Italian influence, to which succeeded the haughty and passionate influence of Rubens. Thro' him, the picturesque beauty, the powerful muscularity, etc., are introduced in the Belgian Statuary, but softened under such artists as Luc Faid'herbe, Quellin, Verbruggen, etc. The glass cases contain numerous groups and statues in terra cotta as examples of this new evolution. The middle of the XVIIIth century was marked by a return to the old period and the French influence which was imbued with it predominated. This search for detail and perfection of shape went so far as to drift into coldness, etc.

It is the times of GODECHARLE shown here in its numerous aspects. *Portrait of his own wife* (169), *William the first* (174); statues: *Winter* (171); groups: *Charity* (175), *Love and Pysche* (189); terra cottas (239, 240, 244); low reliefs (232 to 237-245); of F.-J. JANSSENS (259 to 285); of KESSELS (314), *Scene to the Flood* (318); VAN GEEL : busts (437 to 440); and terra cottas (444-447), followed by SIMONIS : *Innocence* (411); FRAIKIN : *Love Captive* (106), *Triumph of Bacchus* (101); WILLIAM GEEFS of Antwerp, *The Evil Angel* (158); BOURÉ : *Prometheus* (18), *Child Joseph playing marbles* (19); DUCAJOU : *Downfall of Babylon* (83); VAN HOVE : *The Flogging* (452), *Revenge* (453).

A new generation brings the Belgian Sculpture back towards life. VINÇOTTE with his *Giotto* (482), P. DE VIGNE with his *Paravella* (64) and VAN DER STAPPEN with the *Man and his Sword* mark the reaction which gives the serene form with P. DE VIGNE'S *Immortality* (63); with LAMBEAUX'S : *Brabo* (327), *The Wrestlers* (328); the decorative Art with

BRUSSELS. ROYAL MUSEUM.

DILLENS : *Tomb-stone figure* (79); the drama and work with C. MEUNIER, with his master piece : *The fire-damp*, bas-relief for the Monument du Travail.

After this comes the young school : ROUSSEAU (402), SAMUEL (410), DUBOIS (81), NAMUR, BRAECKE (21), LAGAE (324-325), CHARLIER (29), MIGNON (349), ROMBEAUX, etc.

A few French works : *The Thinker*, *The Cariatide*, by RODIN, *The Farewell*, by BARTHOLOMÉ, etc.

In *Room II* we find the Italian, English, Spanish and French painters : *Apollo and Marsyas*, by RIBERA (372); *Marat dying* by DAVID (727); very remarkable, as well as the delicate composition of INGRES : *Auguste listening the reading of Eneid* (741); a fine sketch by DELACROIX : *Apollo victor of Python* (732). At the far end another room is devoted to an exhibition of various photographs.

Going up to the first floor and looking down we get a good view of the Hall of Sculptures including the two long Galleries opening thereon by large doorways supported by columns of rose marble.

To follow a chronological method, we must start by *room X*, where the pictures of the early Flemish, Dutch and German

masters are kept, and constitute a real feast for the eyes on account of the colouring being so light and lively. The power of the Flemish School is revealed with the brothers VAN EYCK in their picture : *Adam and Eve* (170); work full of intense reality and absolute truth; ROGER VAN DER WEYDEN, master of the Christian style and emotion : *Pieta* (516), *Woman in Tears* (517); THIERRY BOUTS, artist severe and sober in his work : *Legend of the Emperor Othon* (65-66).

The chief of a generation more delicate and free, we have HUGO VAN DER GOES, who is a strong and sharp observer : *Holy Family* (544). In the third generation the ideal grace and sweet beauty dominate with MEMLING : *Martyr of St. Sebastian* (291), portrait of *Guillaume Moreel and his wife* (292-293).

The Italian influence invades Flemish Art, timidly at first, in a picture by GERARD DAVID : *Adoration ot the Magi* (191); QUINTIN METSYS with his *Legend of St. Anne* (299), a masterpiece of harmonious colouring with its women comparable to Raphael's Madonas. Then the Italian influence betrays itself in the pictures by its more daring attitudes and movements of its subjects ; BERNARD VAN ORLEY : *Trials of Job* (335). The Flemish colouring loses itself little by little after being in contact with the Italians : MICHEL GOXCIE : *The Last Supper* (118); FRANS FLORIS : *The Last Judgement* (174). The fantastic JEROME BOSCH is noted with his *Temptation of St. Anthony* (50) and *The Adoration of the Shepherds* (51).

*Room XI* gives us the continuation of this glorious pleiad. *Adam and Eve* (193), by J. GOSSART DE MABUSE; *Apollo and the Muses* (758), by M. DE VOS; *Resurrection of Lazarus* (493), by VERMEYEN : *The Last Supper* (197), by P. COECKE; Cook (2 and 705), by the Dutchman P. AERTSEN.

*Room XII* contains also portraits by M. DEVOS, POURBUS (359), *and the famly group* of C. DEVOS (503). The works of Brueghel the Elder, mark by their venitian colouring the transition between our colourless Roman Artists, partisans of good composition and the Antwerpian School of Rubens. *Donwfall of the Angels* (79), *Census of Bethleem* (680), by BRUEGHEL; *Census of Bethleem* (81), by de BRUEGHEL THE YOUNGER (copying his father's picture), also *Massacre of the Innocents* (80), by the same artist. The Dutch School is represented by P. AERTSEN : *Jesus with Martha and Mary* (708); and the *Prodigal Child* (38), by J. BEUKELAER.

To judge the real value of the Antwerpian School we must go to *Galerie III* where RUBENS triumphs by his vigorous composition and the marvellous colouring of his great paintings : *Adoration of the Magi* (377); *Way to Golgotha* (374), a master piece of harmony; *Martyrdom of St. Livinus* (375);

ANCIENT GALLERY. PORTRAIT BY FRANS HALS.

*Venus in Vulcan's Smithy* (382), etc. Then we find the other great painters who have gravitated round their leader : G. DE CRAYER, with *The Miraculous Drought of Fishes* (162); JORDAENS with *Susannah and the Elders*. The animal painters are represented by P. DE VOS : *Horse attacked by Wolves* (507), *Stag Hunt* (506); SNYDERS : *Stag Hunt* (437); FYT : *Wild Boar Hunt;* VAN UTRECHT, etc.

ANCIENT GALLERY. KERMESSE, BY DAVID TENIERS.

In *Room IV*, VAN DYCK, the aristocrat colleague of Rubens, charms us by his irresistible harmony and distinction : *Portrait of John Vincent Imperiale* (161), *The Drunken Silenus* (163), *Martyrdom of St. Peter* (164). Of P. MEERT *the Presidents of the Fishmongers Guilds* (288).

*Room V* again shows us a picture of RUBENS : *Assumption of the Virgin* (378) of a most harmonious colouring; CORN. DE VOS : *Family group* (503).

In *Room VI* is another picture by RUBENS : *Hunt of Atalanta* (391); VAN DYCK : *Portrait of Alexander Dellafaille* (162), the charming speaker; DAVID TENIERS : *The Fair* (457), one

of his best pictures, *The Country Doctor* (446), *The Five Senses* (455), *The Temptation of St. Anthony* (459),

*Room VII* gives predominance to JORDAENS, sometimes the rival of Rubens : *St. Martin casting out a Devil* (234) ; the following particularly striking in their Mythological compositions; *Pan and Syrinx* (240), *The Satyr and the Peasant* (238), *Abundance* (235), *The Twelfth Night* (242 and 664); RUBENS : *Negroes* (389); SNYDERS : *Pantry* (433-434); and that disciple of Rubens in the XVIIIth century, P.-J. VERHAGHEN : *Disciples of Emmaus* (693).

*Room VIII and IX* contain pictures of the Dutch School of the XVIIth century. Portraits by REMBRANDT (367-368); F. HALS (202-203); B. VANDER HELST, J.VERMEER DE DELFT, (665); VAN OSTADE (339-340-341); J. STEEN (444-447); landscapes by HOBBEMA, J. RUYSDAEL; animals by P. POTTER, HONDECOETER, etc.

In *Room I* a couple of DE CRAYER's pictures : *Assumption of St. Katherine* (125), *Madona of the Rosary* (124); and two other works by ANDRÉ LENS, another emulator of Rubens towards the end of the XVIIIth century.

*Room II* contains only a few pictures of corporations and a portrait of *The Duke of Alba* (318), by A. MORO.

**Royal Gallery of Modern Pictures** (place du Musée). — Rotunda : to the right, the royal archives; to the left, the gallery. Fine marble staircase with statue of *Hercules* by L. DELVAUX; the bronze panels of the railing represent *The labours of Hercules* by L. MIGNON; ceiling frescoes by J. STALLAERT.

This collection enables us to follow the evolution of Belgian Art since its decline to our present day.

In *Room I* we note the fine panels by LEYS for Antwerp Town Hall : *Joyful entry of Charles V* (223), *Marguerite of Parma handing over the Keys of the town to the Antwerp Magistrates* (224), *The Burgomaster Van Ursele*. Fine portrait of *Leopold I* by L. DE WINNE.

In *Room II* we can see the classic movement of the early XVIIIth century join the romantism of 1830. The French painter David, on one part, the French romantists on the other, were the importers of these ideas into Belgium. *Dream of Athaliah* (264); PH. VAN BRÉE, *Youth of St. Sixte* (362). The romantist style affirms itself in 1830 with WAPPERS that we will see in room IV; DE CAISNE : *Belgium crowning*

*her famous sons* (89); DE KEYSER : *Battle of Woeringen* (107); SLINGENEYER : *Battle of Lepante* (321), which pictures created a patriotic enthusiasm.

The classical NAVEZ in *Room III*, affirms itself as a scrupulous portrait painter : *Portrait of David* (266), *Family of Hemptinne* (268), *Portraits* (271-272), *Agar and Ismaël* (265), cold composition but cleverly rendered. Nice portraits of SIMONEAU (319-320). OMMEGANCK (274) and VERBOECKHOVEN (389), forerunners of our landscape painters.

*Room IV* reveals the Belgian romantism. WAPPERS, with his rendering of *The September Days of* 1830 (416), created a kind of delirium; its success was extraordinary; a new School was formed. GALLAIT : *Abdication of Charles V* (148); DE BIEFVE : *The Compromise* (72); LEYS, rather romantic at first, became pro-Rubenite, conquered by the German and Flemish XVIth century. In his style; *The Spanish Fury* (230); in his transition style : *Restoration of the Roman Catholic Service in Antwerp Cathedral* (231); in his final style : *Funeral Service for Berthal de Haze* (222) and the panels in Room I. Leys had followers in LIES : *Justice for the weak* (234), *Evils of war* (233); and CHARLES DE GROUX : *François Junius* (95), *Pilgrimage to St. Guidon* (96); and HENRI DE BRAECKELEER, that we meet here as a landscape painter (82 to 84-86). PORTAELS : *Le Simoun* (286), *Daughters of Sion* (285), and VERLAT : *Siege of Jerusalem* (403) and *Shepherd's Dog struggling with an Eagle* (404) lead the way to the realist school which succeeds : J. STEVENS, *Brussels in the Morning* (338). The Belgian landscape painters gave up the romantist style and studied nature once more. FOURMOIS : *View of the Campines* (140); DE KNYFF : *Deserted Gravel Pit* (202) and in

*Room V. Bois de Stolen* (203); BARON : *View of the Scheldt* (11), *Scene in Calmpthout* (13). LEYS has also 3 pictures here and the last one : *Studio of Frans Floris* (225). Other painters are MADOU : *Fortune teller* (238); *The Mischief Maker* (236), by WILLIAMS. JOSEPH STEVENS : *Dog Market in Paris* (339).

Another *Spanish Fury*, by LEYS, is in *Room VI*.

In *Room VII*, H. DE BRAECKELEER : *Stall* (80), *The Lesson* (85); DE GROUX : *Saying Grace* (98); *The Gleaners*. We note here ALFRED STEVENS, as a clever technic painter and refined colourist : *Autumn Flowers* (335), *Happiness* (337), *Faded Flowers* (336). The great landscape painter H. BOULENGER, founder of the Tervueren School, rival to that of Fontaine-

bleau : *Autumn Morning* (27); *Farm Scene* (471); BARON : *Winter Scene* (10); VERHEYDEN : *The Orchard in the Spring* (397). The Society of Fine Arts, founded in 1866, became the nucleus of the realists; a picture of LAMBRICHS (209) was the means of forming a Committee. DUBOIS, fanatic of realism, has here : *Storks* (131); *Fish and Tackle* (132); *Dead Roebuck* (133).

In *Room VIII*, the Animal painters. VERWÉE, *Cattle at the Water Side* (412); STOBBAERTS : *Stable* (345).

*Room IX* serves as a refuge to the dying off of the Romantist style. GALLAIT : *The Plague in Tournai* (149). The historical painting style, clever but cold, comes in with large canvasses. CLUYSENAAR : *At Canossa* (51) and E. WAUTERS : *Sobieski before Vienna* (419). Good lanpscapes by VANDER HECHT (366), CRABEELS (65), Miss BEERNAERT (16).

*Room X*, fitted with fine panels, contains a good collection of water colours, sketches, miniatures : ROPS : *l'Attrapade* (43); CASSIERS (5 and 6); STACQUET (46-47-65); BERCHMANS (55); KNOPFF : *White, black and gold* (23), *Memories* (22), etc. Some medals by ROTY, shields by CHARPENTIER.

*Room XI*, the light art of H. WILLEMS : *The Duchess' Party* (422); historical painting by A. and J. DE VRIENDT (125 and 127). VERWÉE : *Equinox* (411). Truthful landscapes by COOSEMANS : *Chemin des artistes à Barbison* (56). *Quagmire of Slagmolen* (464).

*Room XII* has some fine pictures by ALFRED STEVENS : *Lady in pink* (328), *The Studio* (334), *The Lady Bird* (329). J. STEVENS, *Dog before a Mirror* (340) and a fire H. DE BRAECKELEER : *Hydraulic Power House* (81). Landscapes by BOULENGER : *The Floods* (31), *Dinant* (28); CLAYS : *Antwerp Harbour* (47); From VERWÉE : *View of the Scheldt* (413).

*Room XIII* : COOSEMANS (55); TH. VERSTRAETE : *After the Funeral* (406); ROSSEELS : *Heathers* (312); VERWÉE (409); E. WAUTERS : *The Madness of Hugo Van der Goes* (418); C. MEUNIER (257-258); E. SMITS : *The Seasons* (323).

*Room XIV and XV* show more recent works, prints of the last evolution. Powerful landscapes of COURTENS : *Back from Church* (62), *Sunny Avenue* (64); GILSOUL : *November Evening* (170); BINJÉ : *Morning* (19), *Ardennes* (21); *Seascapes* by ARTAN (467-468); VAN LEEMPUTTEN : *Palm Sunday in the Campines* (378). *Daybreak* (186) by HERMANS; *Visiting the Sick* (348) by STRUYS; VANAISE : *Bacchante* (452); LÉVÊQUE : *The Workmen* (221); LALAING : *Primaeval Hunters* (208); ENSOR : *Lamb-cleaner* (163); EVENEPOEL : *Child at Play* (137); E. LA-

ROCK : *Coal Cinder pickers* (213); PANZAZIS : *The Child and the Cock* (446); MELLERY : *Terpischore* (252); FRÉDÉRIC : *Les Ages of the Peasant* (437), *Return of the Procession* (438), but one picture specially deserves particular attention, *The Chalk Sellers* (144), describing in a tragic manner the misery of these workers. Interiors by VERHAEREN (392-393); *Review of the Schools* (395) by VERHAS.

*Room XVI* contains pictures of the foreign schools : COURBET (59-61), BLANCHE, COTTET, CARRIÈRE, FANTIN-LATOUR, CAROLUS DURAN, ZUOLAGA, SEGANTINI, LENBACH, LAVERY.

*Vestibule XVII* represents the impressionist movement in Belgium with Th. VAN RYSSELBERGHE : *Woman reading* (385), *The Walk* (454); CLAUS : *Flax Gatherings* (432), *Cows crossing the River* (45); EVENEPOEL, *Red Portrait* (436); I. VERHEYDEN : *The Meal* (513); HEYMANS : *Spring* (188); ANNA BOCH : *Scene in Brittany* (23); WAGEMANS : *The Violin Player* (475); SAUTER (314), RAFFAELLI (290), BESNARD (509),

**Musée des Arts Décoratifs et Industriels** (Palais du Cinquantenaire). In the **Left Wing,** *Main Hall.* — Casts of ancient pieces of architecture and sculpture of mediaeval and Renaissance style. To the left, Gallery of Cariatides, fronton and frieze of the Parthenon; to the right, Monument of Lysicrate; Pulpit of Pisa; in the centre, Tabernacle of Leau; on the right, Tribune of St. Peter in Louvain; Baptismal fonts. To the left, Tomb of the Medicis by Michael Angelo; on the right, Stalls of Dordrecht. Then equestrian statues of Gattamelata and Colleone, Chimney Piece in Bruges. On each side of this main hall, there are seven smaller rooms containing sculpture, etc.

SALLE DE LA BELGIQUE PRIMITIVE (left hand side of Main Hall). Prehistoric period, Belgo-roman, on the ground floor, Stone age, Flints and Fossils. On the first floor, various objects. In the gallery iron and bronze age, axes, vases, jewellery. Belgo-roman period : ivory, jewellery, glass Frankish period : arms, tombs. End room, Siret collection, Spanish excavations.

**Right Wing.** Vestibule Glass cases containing bricks with cuneiform inscriptions, Chaldean tablets, Assyrian and Chaldean Cylinders. Reproduction of the Obelisk Salmanazar II.

EGYPTIAN ANTIQUITIES.

*Side room on the left.* Archaical and old empire period (3100

before J.-C.). Prehistoric flint; fine knives in flint; slate palets; prehistoric earthenware; fine vases in every hard stone of the first three dynasties; Stela of King Den, (first Dynasty).

Walk through the burial chapel of the grave dating to the old Egyptian empire; note the bas reliefs on the interior walls.

*Room I*. Middle empire (3100-1600 B.C.). Statue of a woman made of limestone; mortuary chamber of Marou-Bebi (VI Dynasty). Stela in the shape of an imitation door; brass statue of a young King (VIth Dynasty); wooden Coffin and mummy of a Prince of the VIIth Dynasty (Antinoë) and in a glass case attached to the wall, the furniture belonging to this grave. Boats, collars, stelas, etc

*Room II*. New empire (1600-721 B. C.). In the centre, a bass relief in granite representing the crowning of Seti I; mummies; head fragments of statues in granite (XVIIIth Dynasty); fine red head of the XIXth Dynasty representing a young prince, an ideal face; fine bas relief in Limestone representing Queen Tiyi (XVIIIth Dynasty); fragment of a granite obelisk. In the glass cases: burial furniture; collection of bronze mirrors, enamelled fayences; glass and vases enamelled of Tell-el-Amarna. On the wall papyrus of the Book of the Dead; statues in carved wood, stone, terra cotta, bronze. Specimen of bas reliefs, tiles, cylinders; toilet requisites; jewellery; statues placed in graves representing the wife or slave of the deceased.

*Room III* Saite Empire (721-332 B. C.) and Greco-Roman period (332 B. C. 640 A. C.). Bronze coffins for animal mummies; small statues; coffins and mummies (Saite and Persian period); various papyries; tiles; in the centre: Royal head in granite (XXVIth Dynasty); Naos in red granite; mummy of the Embroideress Antinoë. In the glass cases: articles from the graves; painted muslin; toilet requisites; tools; masks for mummies. On the walls, cloths worked up with wool of the Roman period; a large panel of Antinoë; boots.

Greek and Roman Antiquities.

*Room IV* (coming from the collection given to the Museum by M. de Meester de Ravenstein). Greek Vases, funeral Urn. Glass case I and II: Greek Vases. Cases with Corinthian style and oriental ornaments. Case VII: Ionian style vases. Cases VIII to X, Attic vases with black figures (VIIth and VIth centuries). Case XII: Beotian vases. Case XIII to XVII: Attic vases with red figures and white ground, (severe in style); signed by famous people; Smikros, Douris, Hieron, Polygnote, etc. Case XVIII: vases with reliefs design.

*Room V*. Italian Vases, Etruscan Vases, Tarentine Amphora, Vases from Southern Italy, Carthage, Macedonia Lamps.

*Room VI*. Roman Antiquities, Greco-roman articles; nice glasses; tiles; sculptures.

*Room VII*. On the left: case containing small statues in marble; statue of Aphrodite; bust of a woman in an Ionian costume; Funeral Stela; male trunk from the Argos School (Roman Copy); Eros setting his bow after Lysippe; In the middle of the room: Head of an Ionian style (500 B. C.). Archaic head; head of Hermès, after Alcamène; head of a Barbarian, original from the Pergame School (IIIrd century B. C.); statue of a draped woman (IVth century B. C.); Young dancing Satyr (Alexandrine period); Daphnis, same period.

On the right: Nymph sitting on a rock (copy of a celebrated work of the IVth century). Trunks of Satyrs; Trunk of Venus of Cnide of Praxitela; Head of a veiled woman. Further on past the side doors, on the left: trunk of a warrior; two fine busts from the Antonius period; Portrait of Carie (IIIrd or IVth century B. C.); bas-reliefs; Liad Sarcophagus.

At further end; Large bronze statue of the Emperor Septima Severus (head of the IIIrd century A. C. replacing that of another period; body of Augustus period). This masterpiece was discovered in the XVIIth century in the ditches of the St. Ange Castle in Rome.

On the left: Statue of Silvanus, Roman work; on the right: Statue of Athena (IVth century style).

On the right; Statue of a woman called Chastity; Head of Esculapes (Syrian); Centaur galloping; bas-reliefs; Head of a Roman Lady (bronze).

*Room VIII*. Terra Cotta Statues; primitive idols; statues of Tanagra, Myrina, Smyrna; bust; glasses; cut stones;

*Room IX*. Bronze and small articles; mirrors; gold; jewelery; small statues; arms; ivory articles.

*Curved gallery* at the end of the great hall.

Far East. Remarkable collection of Japanese engravings composed of more than 4,000 pieces where the Masters are represented by their best works: Harunobu, Utamaro, Hokusai, etc.; in the central room: sculptures, lacquered ware, netsuké, inro, swordsheaths, metals, etc.

Lace and Embroidery.

Delft earthenwares. Remarkable collection bequeathed to the Museum by M. Evenepoel.

Ivory carvings: Reliquary (XIIth century), diptych of

Genoels-Elderen (IXthe century), bas relief of the three Graces, in the style of Van Opstal, cup with Venus birth. In the middle of the room; BRASS ARTICLES: Eagle (XVthe century) of St.Ghislain; baptismal fonts St. Germain at Tirlemont (1149); player, Candelabres. Gothic altar in carved oak representing the martyrdom of St. George by Jan Borman (1493).

Against the walls to the right, Altar of Wannebecq St. Barbara and St. Leger Martyrs) 1530. To the left brass funeral plates. Glass cases containing various articles of brass, copper, bronze, pewter.

WOODEN CARVINGS (Brussels and Antwerp School). Higher up this hall, several rooms.

*First room :* Reproduction of an old Brussels Chemist shop.

*Second room :* Kitchen and Dining Furniture.

*Third Room :* Bed, Chairs, Flemish work. Glass cases with enamelled articles from Limoges : Silver ware, Stove in Swiss fayence.

*Fourth room :* Altar in carved wood made in Antwerp, painted and gilded. Various articles made of iron. Small boxes. Pulpit of Alsemberg, specimen of XVth century, brabantian work.

*Fifth Room :* Altars in carved wood made in Brussels; The one of Claude de Villa XVth century; that of the Descendance Apostolique de Ste Anne (XVIth century); Altar made in Antwerp; Cradle of Charles V, used by his father or his Aunt Margaret of Austria (end of XVth century).

TAPESTRY : A fine collection of remarkable tapestry is hung on the walls of the first and part of the second hall. Presentation in the temple (second half of XVth century), French work; Communion of Herkenbald (1513), Brussels work; then another piece made in Brussels in wool, silk and gold, early XVIth century, representing the Descent of the Cross. St. Anna, The Virgin and Jesus (XVIth century) Brussels work, Then several works of the XVIIth century and particularly a series of Teniers.

CLOTHS AND EMBROIDERIES. Cloths from the IVth century to the XVIIIth. Three cabinets containing paintings, photographs, copies of pictures, etc. Sketches by Puvis de Chavannes; Ludus, pro Patria and the Youth of St. Geneviève. Designs of Laurens for the ceiling of the Odéon. Water colour by Tulpinck from mural paintings discovered in Belgium. Designs for stained windows. Carriage of Louis XV period.

Ecclesiastical articles · Head of Pope St. Alexander by Godefroid de Claire (1145). Centre case, Cross by Hugo d'Oignies (xiith century). Right hand case, processional crosses coming from St. Servais in Maestricht. Several glass cases containing cups, corporation shields, watches, plates.

Earthenware, etc. Porcelain of Saxony, China and Japan. Various terracottas. Venitian and Bohemian glass.

**Musée d'armes et d'armures** (Porte de Hal). A small Square containing canons and canons balls; this is the only building which has escaped destruction at the hands of the housebreakers.

Ground Floor. Artillery pieces of the xvth and xvith centuries, found at Bouvignes-lez-Dinant; Big Mortar the Formidable, having been used in Napoleon the First's battles; Bronze canons of the xvith, xviith and xviiith centuries; projectiles; irons of Justice; Branding irons for criminals.

First Floor. Armoury room; gothic armour; Tilt Armour (xvth century) Maximilian arms; war arms of Philippe II,

BRUSSELS. MUSEUM OF ARMS AND ARMOURS.

reinforced for Tilting; parade armoury of the horse of Archduke Albert; stuffed horse of the Archduchess Isabella; tagger and gauntlet of Charles V; fine carved door; Renaissance chimney piece; standards; flags; swords, weapons, rapiers, cinquedea, etc., work of the Milanese maker Hercules de Fideli; fire arms, principally those of the XVIIth and XVIIIth centuries.

SECOND FLOOR. *Left hand.* Arms in use in the European armies from the end of the XVIIIth century : sabres, cuirasses, headgears; models of Belgian Artillery on a fifth scale; fire arms.

*Central room.* Historical souvenirs; arms and articles formerly used by Leopold I; historic swords; decorations; flags of 1830; souvenirs of Waterloo.

*Right hand side room.* Oriental arms; Sarrasin arms (XVIth century); Egyptian, Indian, Persian arms; various helmets, Helmet of the Sultan of Egypt Malik Nasir Mahommed (XVth century); oriental swords, etc., fancy decorated fire arms, etc., etc.

THIRD FLOOR : Engravings, mouldings, etc., referring to the military equipment; this is being prepared.

**Musée Wiertz** (rue Vautier, 62). Studio of the Painter, situated on a hill in the middle of a garden and ornamented with a kind of Greek Temple portico in ruins. Great compositions with matt paint on raw canvas where the artist shows a great talent : *Revolt of the Hades; The Human Power has no Limit; The Lighthouse of Golgotha.* His oil paintings are of an inferior order : *Patrocle, Christ. in the Grave, Beautiful Rosine.* Fine Portrait of His Mother. Various other pictures. Sculptures : Birth of the Passions, Wrestling, Triumph of light (style which announces Lambeaux).

**Conservatoire de musique : Musée Instrumental** (rue aux Laines, 11). One of the most important collections of Europe. You can follow there the evolution of the musical instruments from its most primitive state of centuries ago to the most perfect specimen of our days. Wind and string instruments can be seen in their various developments; these stages are generally represented by original instruments of great value; in other cases the defects are remedied by most excellent reconstitution of the original. This collection,

therefore, is a most important one as it offers an illustration of the successive improvements made in the instrumental art.

**Musée Historique Communal** (Maison du Roi, Grand' Place). *Second Floor.* — Articles dealing with the past of the town.

*First room :* Fragments of sculptures of old Brussels.

*Main room :* sketches of old Brussels, statue of St. John Nepomucene by Dekinder; clocks; costumes of Manneken-Pis; porcelain, portraits.

*Third room :* plans of Brussels, sketches of processions, etc.

**Bibliothèque Royale** (Royal Library) (Place du Musée). — The printed books department contains about 400,000 books.

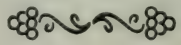
The department of the Mss. founded by Philippe le Bon consists chiefly of works from the celebrated Bibliothèque de Bourgogne and contains over 20,000 Mss. In an exhibition room on the ground floor are shown some beautifully illuminated Mss.

We must mention, amongst others, the very fine *Heures du duc de Berry* with miniatures of Jacquemart de Hesdin; *Les chroniques du Hainaut* with an admirable front page; Portrait of Philippe le Bon; *Missel de Mathias Corvin* illuminated by Attavante of Florence, *Heures de Notre-Dame* known as *Heures d'Ennessy,* etc.

The *Cabinet des Estampes* (Entrance by the vestibule of the Musée Moderne) contains about 100,000 remarkable engravings; Virgins and Saints of 1418, found in Malines.

The *Cabinet des Médailles* (rue du Musée, 5) contains over 25.000 coins of all kinds.

**Musée d'histoire naturelle** (Parc Léopold II). — Collection of prehistoric instruments; collections dealing with primary, secondary and tertiary periods. Unique collections of the famous iguanodons, fossil Sourvian family of reptiles discovered in 1878 in the coal mine of Bernissart; a dozen are set up; they measure each about 26 feet high



# A VISIT TO THE PRINCIPAL TOWNS OF BELGIUM

Brussels being situated in the centre of the country, one has every convenience for starting in the morning to visit the various towns in the provinces, either for business or pleasure, and returning at night to Brussels. Frequent and fast trains constantly keep up the communication between the capital and the chief towns of the country. The longest journey does not exceed two hours and a half. The hours of starting and arrival of the different trains are constantly being altered, therefore travellers are recommended to consult the official time-table *Le Guide des Voyageurs*, published by the administration of the Belgian Railways.

From Brussels to Antwerp, departure from the North Station every hour. Journey by fast train 35 minutes.

From Brussels to Liége, departure from the North Station every two hours. Journey by fast train 1 h. 45 m.

From Brussels to Ghent, Bruges and Ostend, departure from the North Station by express about every 2 hours. During the summer season there are frequent trains in the morning and evening. These trains go from Brussels to Ghent in 1 hour; Brussels to Bruges in 1 hour 45 m. and Brussels to Ostend in about 2 hours 15 m.

From Brussels to Namur and Dinant. Frequent fast trains between 7 and 10 a. m. and return trains at night between 4 and 10 p. m. In the summer steamers ply between Namur and Dinant.

From Brussels to Rochefort *(Grottes de Han)*, departure from the North Station or the Luxembourg Station at about 7 or 10 a. m. It is preferable to go by the express train at 7 a. m., so as to have a long day. Change at Jemelle for Rochefort, arriving after 2 ½ hours from the starting point. One can also get out at Eprave which is nearer the grottoes, but we advise Rochefort. The grottoes are situated about 5 kilometers from the station, which may be done either by steam tram or carriage. A carriage is far more agreeable.

The entrance to the grotto, including electric light, visit

to the Belvaux abyss and the cannon shot is fr. 10.00. It is customary to give a fee to the guide.

Season tickets available for 15 days are issued by the Belgian railways; allowing travellers to make use of every line.

These tickets can be had at every station in Belgium, when asked for at least one hour beforehand and the only condition being that the party must hand in his or her portrait, a photograph 6 cent. high and 4 cent. broad, the head measuring at least 1 cent. in height. They are issued the day before the first day after 6 o'clock p. m. and cannot be used on that day. Foreigners need only send their photograph to the nearest station, stating what sort of season-ticket they require together with date and hour of their arrival, and the ticket will be ready for them at that time.

The tickets have to be returned to any station on the Belgian Railways, no later than the day after expiry, before noon. After this, the guarantee of ten francs is forfeited except in cases, in which the season ticket has been renewed.

The prices of such season-tickets are as follows :

| | 1st CLASS. | 2nd CLASS. | 3rd CLASS. |
|---|---|---|---|
| 15 days . . . | Frs. 250.00 | 150.00 | 90.00 |

The trains generally have the 3 classes of carriages.

Some fast trains have likewise saloon cars to which first-class passengers have access.

## GHENT

« Few towns presenting so many points of contact, so many common features and causes of similitude differ more completely than Bruges and Ghent. One, who is been visiting both for the first time, is most differently impressed. I might compare Bruges to a great parish beguinage, austere and calm, free from every worldly preoccupation and Ghent to a municipal furnace, sparkling with life, full of buoyant strength and overflowing activity. None the less, Ghent also possesses treasures of archæology, recalling the splendour of olden times. Nay, there are many of them and we won't be contradicted, when

GHENT. SAINT-BAVON'S CATHEDRAL.

we say that in this respect few continental towns are so well provided with. But the busy, thrilling life of industrial cities covers all this, and here the present is so well interwoven with the past that they revive together, perfectly harmonized and so we are unconscious of the enormous distance that separates them. »

So much for the parallel between the two sister towns drawn in 1882 by H. Havard, in his sketch of Flanders. Since then the town has gone through great expenses in order to detach, restore and bring into relief its superb monuments, to extend its maritime installations as well as to develop its industry; official statistics drawn up by the Royal Commission on Art and Archeology shows that this is the Belgian town possessing the greatest number of listed monuments. It has a canal $8^{m}.75$ deep and ships of the largest tonnage can enter its numerous docks. To mention only one trade, horticulture is so far developed that the greater part of the plains surrounding the city are covered with hot-houses, which produce millions of azaleas, bay-trees, araucarias and begonias.

Ever since the middle ages Ghent has preserved monuments recalling to its visitors the golden age of chivalry; the crypts, the underground prisons and immense halls of the *Castle of the Counts*, of that of *Gerrard the Devil* and the *Castle of Laerne*,

tell us even better than long descriptions of the rough life of the mighty of the earth in the XII$^{th}$ and XIII$^{th}$ centuries, who, not finding sufficient scope in their own country for distinguishing themselves in warfare, sought glory in the Holy Land.

Even the memory of the inveterate feuds which caused so much bloodshed in the middle ages is perpetuated in the curious Hospital of the brothers Halyns.

If we want to get an idea of the power of the most glorious guilds in the days of the wise man Jakob van Artevelde, the host and ally of Edward III, king of England, it is still in Ghent that we must look at their splendid houses, among which that of the *Three Skippers* is indeed a masterpiece, their banners, candelabra, collar-chains and other jewels so carefully guarded in the Museum of Archaeology, where is likewise to be seen a tracing of a fresco of 1346 representing the municipal militia so much dreaded by monarchs.

Beside these precious relics of the bustling life of knights and burghers how many costly relics of monastic life! Such are the ruins of the Abbey of St-Bavon, the suppression of which

GHENT. GRAINWHARF.

the great emperor Charles the Fifth, himself a native of Ghent, obtained in 1540 from the pope, that he might incorporate its buildings in a citadel, from whence his Spanish soldiery should impose subjection to his fellow-citizens. Then St-Peter-Abbey transformed into barracks under the French conquest, the Byloke Abbey, the buildings of which in the XIIIth and XIVth century gave shelter to poor old men, the ancient cloister of the fathers Carmelites and that of the Dominicans, both waiting for a mecenas who will bring to light all their architectural beauties, as yet hidden to the eye by parasitic constructions.

In Ghent we should go on St-Michael's bridge, there to admire the scenery unique in the world of a series of five great monuments in an area of only 500 meters : the Belfry, the Cloth-Hall, the Post-Office, the Church of St-Nicholas, and the Cathedral of St-Bavon. Close to these we admire the superb series of gables of the Grainwharf, and a little further, in the shade of that grant, the castle of the Counts, St-Pharailde market, all encircled by beautiful structures dating from the XVIth and XVIIth centuries.

The treasures of art in the churches alone are well worth a visit to Ghent. The cathedral of St-Bavon with the largest crypt in Belgium is also its richest church. It possesses twelve mausoleums by J. Duquesnoy, R. Pauli, J. Delcourt, P. Verschaffelt, etc., half a dozen of magnificent gilt-copper gates, the celebrated candelabra of Charles I, king of England, once sold by Cromwell, pictures of Pourbus, Rubens, De Crayer and that masterpiece of Flemish painting, *The Adoration of the Lamb*, by the brothers Hubert and Jan Van Eyck.

Among the principal curiosities of this town let us not forget the Beguinages. Ghent is the only place possessing two of these peculiar institutions surrounded by a high wall, encircling a church, an inner square and several streets, where pious women, wearing the curious dress of the XIIIth century dwell in houses of exquisite cleanliness, with a little garden in front of each of them. Without making vows as in other religious establishments, they submit to certain rules, dividing their time between needle-work and prayers. Nothing is more interesting than a visit to these beguinages, where all breathes peace in the very heart of our busy XX$^{th}$ century life.

BRUGES. THE BELFRY.

## BRUGES

The ancient town of Bruges, formerly the head quarters of continental trade and industry, had despair at her fall; and now in the midst of its tranquil life, full of sentiment and poetry, only its architectural, sculptural and pictorial treasures remain to speak of a glory that is past. Nowadays thanks to the new maritime installations and the port of Zeebrugge, Bruges is coming to life again and may even hope to regain the prosperity of the ancient Hanseatic city.

The chief town of West Flanders, see of a bishop, Bruges possesses inestimable treasures and historical monuments of incontestable value, all showing the indestructible marks of their mediaeval origin. The *Markets*, the *Belfry*, the *Chapel of the Holy-Blood*, the *Town-Hall*, *Saint-Jacques*, the *Court of Justice*, the *Hôtel Gruuthuuse*, *Saint-Sauveur*, *Notre-Dame*, all these speak to us of freedom, of piety, of victories gained by the sword and by industry upon which these Flemish burghers might justly pride themselves.

Moreover Bruges possesses curiosities equally numerous, various and interesting. *Saint-Sauveur*, the cathedral contains several paintings of Van Oost, Backereel, Van den Hoecke, Pourbus, Janssens, Allaert, Claessens, rare old

BRUGES. GREEN QUAY.

stained glass windows, costly Brussels tapestry, etc., *Notre-Dame* likewise show many very remarkable pictures of Crayer, Zegers, Van Orley, David, etc. Preciously kept in a special chapel are the mausoleums of Charles the Bold and of his daughter Mary of Burgundy the first wrought from 1559 to 1565 by Jac. Jonghelinck of Antwerp, the second from 1495 to 1502 by Pieter de Beckere of Brussels. Opposite Notre-Dame is *Saint-John's Hospital* (XIII^th^ century), possessing several of the best of Memling paintings and that wonderful reliquary of Sainte-Ursule, in the shape of a gothic chapel, the sides of which are adorned by six little paintings, looked upon as master-pieces of this great Flemish artist. *The Municipal Museum* contains pictures of J. van Eyck, H. Van der Goes, Memling, David, Pourbus, Van Minderhout, Van Goyen a. o. The *Hotel Gruuthuuse* is a very rich and interesting museum of laces and prehistorical antiquities. The *Town-Hall* of gothic style dates from the XIV^th^ century and is decorated by a very large painting by De Dobbelaere and very beautiful frescoes of A. and J. de Vriendt. The *Holy Blood Chapel* is a little building, composed of two superposed churches from the XII^th^ and XV^th^ centuries. In 1149, Thierry of Alsatia, count of Flanders, returning from the Holy Land, brought from there some drops of the Saviour's blood. The reliquary of

the Holy Blood is a very precious one. The procession of the Holy Blood is universally known and every year attracts thousands of strangers. *The Museum of modern paintings* contains a nice collection of valuable pictures. *The Law Courts*, dating from the beginning of the XVIII^th^ century, stand on the sites anciently occupied by the Palace of the Freedom of Bruges. In the room of the aldermen we are fascinated by the imposing and superb mantle-piece.

But in order to appreciate all the charm of Old Bruges the traveller should saunter through its narrow streets, so beautifully clean, then wander along its drowsy canals, loiter on the decaying bridges spanning the poetic *Minnewater* or pause to dream awhile in the *Beguines'* mystic convent. We feel indeed as if we had stepped back and were living in days long past and so strong is this feeling and so sweet the impression, that we can never forget it.

## ANTWERP

Antwerp[1] (Antwerpen) is without doubt one of our historical cities; its origin goes as far back as the Roman conquest. Antwerp has been ruled by every government and every calamity has befallen this city; it rose to fall again and finally, owing to its splendid situation in the midst of a dense and industrious population, it has attained matchless prosperity.

Antwerp and Hamburg are the principal ports of the Continent.

The southern quarter and also the Marché-aux-Souliers unfortunately suffered much from the bombardment in October 1914.

Our commercial metropolis, situated as it is on a broad and deep river, which allows access to the largest vessels and is only 88 kilometers from the sea, justly enjoys its universal fame, for it possesses the finest and safest roadstead in the world. Its quays measure nearly 12,000 yards; the harbour generally shelters 250 sea-vessels and more than 12,000 smaller ones. At high tide the anchoring ground has a depth of about 14 yards and it has deep and numerous lock docks. The sheds on the quays of the Scheldt cover 4 ½ acres. We may well say that there is vast accommodation for the swiftest kind of vessel.

A stronghold and at the same time a centre of art and of immense traffic, Antwerp possesses numerous curiosities. First of

1. According ancient chronicles, a giant, Druon Antigon, cut a hand of every commercial traveller, who refused to pay toll and threw it into the river; thence the name: hand werpen-throwing hands.

ANTWERP. THE PORT.

all its magnificent river, 450 meters wide, with its enormous quays and immense sheds, where spacious walks allow the visitor to ascertain how much work is done by thousands of workmen, loading and unloading huge steamers, with the help of the most powerful and up-to-date machinery. This perpetual bustle is in strange contrast with the imperious and tranquil majesty of the wide Scheldt. The Museums : that of Fine Art, containing numerous paintings by Rubens and of all the Flemish school; the Museum *Plantin-Moretus*, the house of the celebrated printer of the XVI^th^ century, bought by the town for the sum of 1,200,000 francs; the *Steen*, on the riverside, a remain of the old castle of the Lords of Antwerp, containing sundry curiosities (antiquities and archeology) : the *Botanical Museum* renowned for its rich collections, the *Zoological Garden* (Museum of natural history), one of the finest in the world and which strangers must not omit to visit. Then its churches : the proud *Cathedral*, *Saint-Jacques*, *Saint-Paul*, *Saint-Georges*, etc. Its *Town-Hall* (XVI^th^ century), restored by J. Dens, and the houses in the great square surrounding it with a wonderful frame. A great number of historical monuments, among which we quote : the *House* of *Charles the Fifth* (1560), the *Hydraulic House* (1552), the *House* of *P.-P. Rubens* (1611), the *House of the late Burgomaster Van*

ANTWERP. PLACE VERTE AND CATHEDRAL.

*Strate* (1568), the *Hessian House* (1566), the *Butchers Hall* (1503), the *Royal Palace* (1745) bought by Napoleon I and now belonging to the Crown. Among the modern Monuments let us name the *National Bank*, the *Palais de Justice* (Law Courts), the *Exchange*, the *Central Station*, last not least the *Well of Quentin Metsys*, a master-piece of ironwork, dating from 1590.

Surrounded by large boulevards intersected by broad thoroughfares, Antwerp also possesses a very beautiful *Park* and most of its public squares are ornamented with statues, either representing great citizens or calling to mind allegories relating to some remarkable legend or a memorable fact in history or economy. Hôtels and restaurants abound, nor are theatres and great café-concerts wanting.

The active life, continual and intense traffic of the Port, the coming and going of the garrison give this town an air of welfare and prosperity which not only charms but also explains why so many foreigners prefer to stop and to sojourn within its walls.

## LIEGE

Liege, situated on the *Meuse* or *Maas*, at its junction with the *Ourthe*, spreads over a range of hills. To travellers the aspect of these sites is equally charming and surprising. Many a time the ancient Walloon city was the battle-field of foreign

armies and its history tells of one long struggle against its oppressors. Nowadays Liege is defended by a *ring of separate forts*, built in 1886, after plans of general Brialmont.

The *Meuse* runs through the whole town; the principal buildings are on the left bank : *Outremeuse ;* on the right bank is the centre of industry. This town owes its prosperity to rich coal-mines, its manufactures of armoury, canon-foundries, and large iron-works.

Surrounded by large boulevards, planted with fine trees and ornamented by beautiful squares, gardens and public parks, all Liege has a lively atmosphere and is especially animated in the chief streets : the Pont d'Avroy, the Place and rue de la Cathédrale, the streets de la Régence and de l'Université, the place Verte and place Saint-Lambert.

Liege is the see of a bishop and has a University, an *Ecole des Mines et des Arts et Manufactures* (School for Mining engineers and Architects), an *Electrotechnical* and a *Botanical Institute*. Saint - Paul, Saint - Jacques, Saint - Jean, Sainte-Croix and Saint-Barthélemy are the *principal churches ;* these are very rich in paintings, relics and other treasures which no traveller should neglect to visit. The Court of Justice, the Town Hall, the Academy and the Museum of fine Art, the Archeological Museum, that of Armoury, the citadel and the Chartreuse, the fountain of the Perron, the statues of Charles the Great, of Grétry, Dumont and Gramme, the splendid cafés complete the series of its attractions.

No foreigner passing through Belgium must fail to visit the pretty walloon city, whose inhabitants, equally obliging and hospitable, are justly renowned for their courtesy and urbanity.

## OSTEND

Ostend, a centre of great splendour and great mirth, the queen of the Belgian sea-shore is one of the finest, the most important and most frequented bathing-places in the world : every year more than one hundred and thirty thousand strangers come to its splendid sea-side.

Ostend dates from the X$^{th}$ century : it was then only a poor fishing-village. Its history only records a remarkable siege, which lasted three years. The actual town was built on the site of the ancient fortifications, pulled down in 1876; on neighbouring grounds and especially by the sea-side, its splendid promenade displays several first class hotels, magni-

ficent villas, a sumptuous *Kursaal*, where the high-life and the fashionable crowds meet, not far from the *Chalet royal*.

Thanks to the improvement and extension of its *maritime installations* according to plans of engineer de Mey, this seaport is quite up to date as regards modern shipping. Every year three thousand vessels of all nations enter the harbour.

Ostend owns two beautiful parks : the *Parc Léopold* and the *Parc Marie-Henriette*, both having charming ponds. The church of *Saint-Pierre et Saint-Paul*, entirely rebuilt according to the plans of M. de la Censerie, *Sainte-Catherine* and *Saint-Joseph* are well worth a visit.

Ostend does not lack amusements : the kursaal concerts and entertainments by special artists, the Races of the *Hippodrome Wellington*, batailles de fleurs, many fêtes of all sorts contribute to render life both charming and pleasant.

## NAMUR AND DINANT

To visitors who are not in too great a hurry to return home, we strongly recommend visiting Namur situated in the Ardennes, at an hour's journey from Brussels. Built in the midst of a delighful valley, watered by the Meuse, Namur rightly claims to be named : « the garden of Belgium ».

From the top of the ancient citadel, now a public walk, we enjoy a marvellous sight.

But the most beautiful part of the Meuse valley extends between Namur and Dinant, at about twenty kilometers from each other. It is one of the nicest boating trips that may be had. There is a regular service between these two towns; two departures daily, in both directions.

The trip can be made in one day : starting from Brussels (North Station) about 6 o'clock a. m., you arrive at Dinant about half past nine. Departure from Dinant, by steamer, about half past one, arrival at Namur at 3 o'clock. Visit of the town and departure for Brussels at 7 or 8 o'clock p. m.

In August 1914 Dinant was destroyed by the Germans who systematically burned down the town and killed more than 600 inhabitants whereunder 70 women and 40 children under 15 years.

# THE BELGIAN FRONT

For tourists a visit to the front is the indispensable complement of their sojourn in Brussels.

From Brussels and from Ostend, every day, excursions by hired motor-cars or by autobusses which pass through the principal places we are about to describe, are arranged.

**Nieuport:** It was from Nieuport that the order emanated for the inundation which in October 1914 arrested the German rush towards Calais. At Nieuport there are 7 sluices which command the Yser and the different canals which converge at this place. At low tide, the sluices, which ensure the efflux of the water drained from the polders, whose level is below that of high water, are opened, and are closed again as soon as the level of the sea is above that of the canals which bear off the water.

In the night of October 25 th 1914, the sluice-gates were raised. The sea entered pushing back the fresh water of the Yser and its numerous tributaries. When the tide was at its maximum the sluice-gates were lowered, and while, in obedience to the law of ebb and flow, the sea descended, relatively, at a rapid rate, the Yser, swollen by the waters of the region, continued to rise slowly,

On several successive days and nights the operation was repeated.

From that moment, by another arrangement of the sluices. the fresh water, which ordinarily flowed from everywhere around into the basin of the Yser, no longer ran into theOcean. Untiringly, though slowly, it added its volume to that of the tide, and rose above the banks of the drainage channels, spreading over the entire district.

It was a slow but incessant, rise over ground already soaked by rains.

The inundation extended over a belt of from 20 to 25 kilometres in length and formed an impassable barrier between the railway embankment and the dikes of the Yser, and even far beyond.

Only a few isolated farms, constructed on elevated ground emerged from the waters of the inundation and became the advanced posts connected with the first line of trenches by footways constructed on stakes, and stretching in some cases for several kilometres.

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At the present moment, from the new bridge crossing the estuary between the channel and the sluices, we see perfectly the sluices which form an arc of a circle. Formerly the road made a detour and passed above the sluices by 6 bridges. To the right of the channel an advanced defensive work was constructed extending into the sandhills, but was levelled in July by a bombardment lasting several days and fell into the hands of the enemy. The head of the bridge as far as the sixth sluice was guarded by the Belgians until the attack of 1918. Notwithstanding all his attempts the enemy never succeeded in dislodging them. The sluices repaired during the night were maintained in good condition in spite of the continual bombardments.

**Dixmude** : As early as the twenty-first of October 1914, the twenty-third German division was massed east of the town. and attacked without delay.

The town was defended by the 13 th infantry regiment and a brigade of marines.

The attacks, alternating with intense bombardments, were resumed in the afternoon. The efforts of the enemy were so violent that 2 battalions of the 5th division were summoned to strengthen the defence. At one time the trenches at the head of the bridge south of Dixmude were captured but a counter-attack was successful in retaking them.

On the 24th the enemy directed a supreme effort on Dixmude. During the night the defenders of the town had to resist some furious attacks; 15 assaults were made but all were repelled. During the day, the attacks were renewed; the trenches south of the head of the bridge were abandoned but again the troops retook the positions and the enemy's offensive was broken.

Beginning on the 9th of November, a new effort was attempted by the enemy. The ruins of the town and its approaches towards Caeskerke were at first the object of an uninterrupted artillery fire.

On the 10th, at noon, after a bombardment of the trenches, an assault succeeded in breaking the line. The 1st infantry regiment and the French marines resisted furiously. At 8 h. 15 m. the enemy reached the Yser but could not succeed in debouching therefrom.

Among others the following points are worthy of interest :

*a*) The cemetery which was the theatre of heroïc struggles;

*b*) The approaches of the Yser west of the town. The Bel-

gian trenches are separated from the German by the width of the river only, about 15 metres. The main point of the German defences was what remained of the ruins of the Minoterie, which had been transformed by the enemy into a concrete redoubt of such solidity that the most violent bombardments were never able to destroy it completely;

*c*) The Grand'Place. The Town Hall and St. Nicolas'Church are almost indistinguishable. To such a degree has the appearance of the place been changed that a visitor arriving on the spot would never imagine that important erections had stood there.

The entire town is in a similar plight : the Beguinage, the picturesque bridges, the quays, the ancient houses, all are destroyed.

**The Maison du Passeur :** The Maison du Passeur indicates an ordinary ferry on the canal. The point has become celebrated by the numerons attacks mentionned in the French official communiqués. Not only the house, but the means of access thereto, were demolished by the bombardment.

**Ypres :** This town of 17.000 inhabitants is completely destroyed.

On 3 occasions, October and November 1914, April and May 1915, and July and October 1917, the Battle raged around the town, and on each occasion it was copiously deluged by the shells of the German artillery barrage fire.

The monuments were first bombarded and set on fire in October and November 1914. The Kaiser Wilhelm II who awaited the capture of the town to make his triumphal entry therein, witnessed this spectacle. Every day the German official report mentionned Ypres, and chronicled the « progress » of the German army.

Notwithstanding the bombardement, many of the inhabitants remained in their cellars during the winter of 1914-1915, but in the spring of 1915, when the town was again attacked, the principal exodus of its inhabitants took place. Thenceforward the town was used for the passage and the cantonment of the British troops only, and the ruins suffered more and more by the artillery fire.

At the end of the second battle of Ypres, the Germans had arrived to within 3 kilometres of the town on the north, the east and the south sides. They maintained these positions with some fluctuations till the summer of 1917, that is, for

more than two years. The modification of the front which had to be effected by the allies in the spring of 1918, as a consequence of the taking of Mount Kemmel by the Germans, left the latter two kilometres from Ypres. Is was thence that the allies, in September 1918, rushed forth for the final offensive.

**Forest of Houthulst :** This was a large wood composed of oaks and forest pines situated on the west flank of the crest of Flanders. The Germans had fortified it strongly. It had become an impregnable netwerk of trenches and barbed-wire barriers, interspersed with machine-gun posts and batteries of heavy artillery. Several times, especially in the autumn of 1917, the French had made some formidable attempts to capture these positions. It was in September 1918 only that the Belgians succeeded in taking it. At present the forest of Houthulst is obliterated. The trees cut down by the shells, or killed by the suffocating gas, are so thinly scattered that nothing indicates to the visitor the existence of a former forest.

**Mount Kemmel :** Its culminating point is 150 metres, and it rises about 100 metres above the neighbouring plain.

It remained in the hands of the English until the German offensive in the spring of 1918. On the 25th of April, after several days of fighting, the Germans hustled the English and the two French regiments which held the hill, and made prisoners most of the defenders. Violent counter-attacks undertaken by the allies produced no result. Mount Kemmel was not abandonned by the Germans until the commencement of September 1918. This was the first episode of the final offensive in Belgium.

The trees which adorned the slopes of Mount Kemmel have, as a mather of course, disappeared.

**The blocking of the Port of Zeebrugge:** (April 22nd, 1918) : In spite of the formidable works of defence erected by the Germans around the port of Zeebrugge, the British had decided to block it and, at the same time, the port of Ostend.

The operation, carefully planned, was conducted by Vice-admiral Keyes, commander of the naval forces of Dover.

The men necessary for such an undertaking needed an energy and a will capable of enduring all risks. In the British navy were found more volunteers than were necessary.

This attack was executed on the 22nd of April 1918. The « Vindictive », the « Iris » and the « Daffodil » approached behind a screen of smoke raised by motor-boats ahead of them. They arrived without hindrance to a few cables lengths from the mole. Then the sirens bellowed out the alarm, searchlights, rockets and illuminating shells lit up the sky, the artillery began to thunder and the machine-guns to rattle.

The « Vindictive », notwithstanding the shells which burst around her, and the balls which swept her deck, succeeded in reaching the mole, but her draught of water and the current, preventing her from retaining her position, the « Daffodil » was employed to hold her there. The « Iris » also encountered difficulties. Her grapplingirons, being too small, did not grip. The landing took place nevertheless, in spite of their loss and the death of their leaders. Sailors and marines rushed on the mole under a very violent fire, and for an hour were busy in destroying the enemy's structures, stores, sheds and machine-gun posts. During this time, the cruisers designed to block the port, entered and headed for the channel undeterred by a violent bombardment. The « Thetis » led the way, but stranded on a sand-bank where she was blown up. The « Intrepid » followed by the « Iphigenia », reached the channel, were placed across it, and blown up. The crews were immediately picked up by motor boats. Just when this operation was terminated, the « Sandford », notwithstanding the terrible fire she had to encounter, succeeded in bringing her submarine under the latticewerk of the mole, where it was stranded and blown up, thereby making a breach in the jetty of 20 metres. The crew meanwhile reached the torpedo boats in their own boats. Steam launches sank a destroyer and the « Brussels », Capt. Fryatt's ship. The siren of the « Vindictive » then recalled the combatants, who reembarked, bearing with them the most of the killed and wounded. The flotilla then weighed anchor and bore away for England. The success of the entreprise was as great as could have been expected. The two cruisers in the channel obstructed the passage of ships of large draught of water, and the « Thetis » was an impediment at the entrance.

The Germans tried to remove the sunken ships but never completely succeeded.

A few weeks later the « Vindictive » loaded with concrete, penetrated into the Ostend channel and was run aground, thus blocking the passage and considerably interfering with the entrance and the exit of torpedoboats and submarines.

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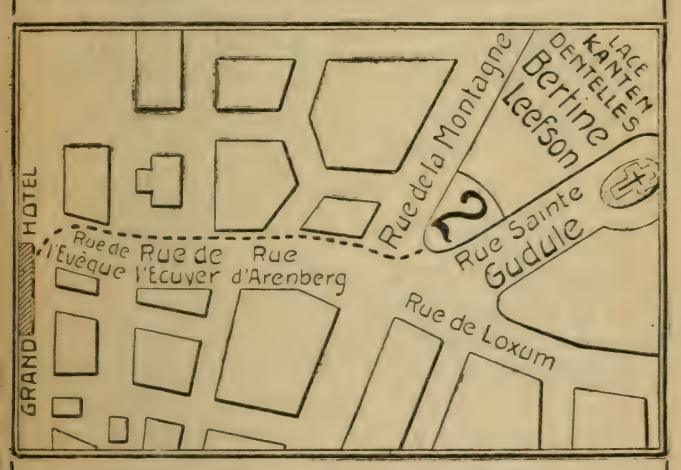


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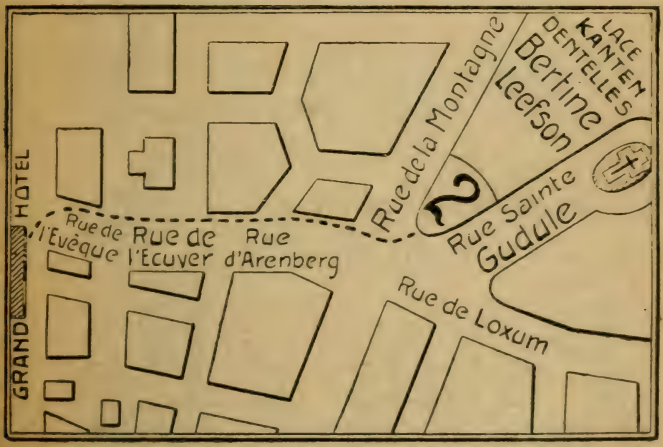


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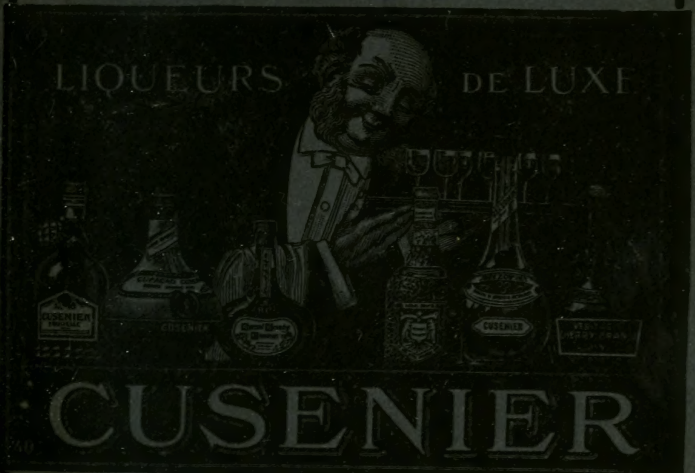


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